

## OUR NEXT CONCERT

Bria Skonberg Quintet

## Special **FREE** Admission Concert

Sponsored by

Camden County Cultural &  
Heritage Commission



Sunday, February 21, 2016

2:00 – 4:30 p.m.

Haddonfield Methodist Church

29 Warwick Road

Haddonfield, NJ 08033

Directions at <http://www.tristatejazz.org/directions-haddonfield.html>

A powerhouse combination of emerging talent on the New York jazz scene, the Bria Skonberg Quintet brings its unique spin on traditional jazz to TSJS. Bria has been a TSJS favorite since her first appearance with us in 2008. Her quintet ranges stylistically from New Orleans ensemble jazz to the classic American songbook.

According to the Wall Street Journal, Skonberg is “poised to be one of the most versatile and imposing musicians of her generation.” This year she earned a Jazz Journalists’ Association nomination for “Up and Coming Jazz Artist of the Year,” and is included in Down Beat magazine’s “Rising Star Critic’s Poll.” Bria was also honored with a NY Bistro Award for “Outstanding Jazz Artist.” Known for a style rooted in classic jazz, she has assembled a unique group from the US and Canada. The Quintet’s second album, *Into Your Own*, follows their 2012 *So Is The Day*, which peaked at #7 on the US National Jazz Charts.

Bria’s band is composed of:

Bria Skonberg - Trumpet, Vocals, Leader

Evan Arntzen - Clarinet, Tenor saxophone, Vocals

Ben Peterson - Piano

George DeLancey - Bass

Rob Garcia - Drums

For more information or to hear samples, see her website: <http://www.briaskonberg.com> or [https://www.youtube.com/watch?v=RQOVKQ\\_qQHE](https://www.youtube.com/watch?v=RQOVKQ_qQHE)

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## LOOKING AHEAD TO OUR MARCH 2016 CONCERT

The Danny Tobias Band will play a Tri-States Jazz concert on March 20, 2016 at the Wallingford Community Arts Center, Wallingford, PA.



Photo by Lynn Redmile

Cornetist Danny Tobias, a TSJS veteran who led the Society's Annual Jam Session nearly five years ago, returns at the helm of his own quintet. A graduate of Trenton State College (now College of New Jersey), Tobias has worked with such jazz luminaries as Kenny Davern, Warren and Allan Vache, Harry Allen, Howard Alden, John Bunch, Marty Napoleon, Greg Cohen, Derek Smith and many other jazz legends. A much sought-after musician identified by his lyrical phrasing and fat, relaxed tone, Tobias can frequently be heard performing in concert and at festivals with the Midiri Brothers, Jerry Rife's Rhythm Kings, Stan Rubin, Jon-Erik Kellso, Vince Giordano's Nighthawks, Ed Wise and his New Orleans Jazz Band, and other leading traditional jazz and swing groups.

Danny Tobias may be seen in the following YouTube videos:

<https://www.youtube.com/watch?v=qb94HmnaG6o>

<https://www.youtube.com/watch?v=6s1ParkUVeA>

## TERRY WALDO JANUARY 17 PIANO CONCERT

Review by Jim McGann



Photo by Jim McGann

The Time: Sunday, January 17, 2016, 2:00 p.m. to 4:30 p.m.

The Place: Community Arts Center, Plush Mill Road, Wallingford, PA

It was a wintry Sunday. A steady stream of snow flurries guided my drive from New Jersey to the wooded confines of Community Arts Center in Wallingford. Pianist Terry Waldo performed for TSJS back in 2012, albeit in a different venue and in friendlier April temperatures. I wondered what the pianist had up his sleeve for his weather-worn audience.

Comparing this concert to the 2012 effort, the two were quite similar. Both had a discussion of Eubie Blake's music with two of the composer's best known pieces, "Charleston Rag" and "I'm Just Wild About Harry," a Q and A session with the pianist, one of the pianist's compositions ("Proctology"), and the pianist honoring many requests from the audience.

One observation I failed to mention in the earlier review was Waldo's incorporation of vaudeville in his performances. In short, you left the concert remembering HOW the music was performed rather than what was played. His facial expressions, the over-annunciation on his vocals, his flashy pianistics sold the music. A good example of this was, on the first set's closing number, "Tiger Rag" with Waldo taking his forearm and literally sitting on the keys.

Highlights were an extensive bass melody chorus on James P. Johnson's "Charleston," a slow-boogie version of Harold Arlen's "Blues In the Night" and an equally barrel-house treatment of the aforementioned "Charleston Rag." (Waldo was pressured by the audience "to play some boogie-woogie." Though not identified with the genre, Waldo acquiesced by incorporating eight-to-the-bar basslines to several numbers). A Fats Waller medley including "Keepin' Out Of Mischief Now," "Blue Turning Grey Over You" and "Ain't Misbehavin.' "

The second set seemed to be with the exception of three songs - all requests! Waldo honored most of them, the best were King Oliver's "Chimes Blues," Eubie Blake's "Troublesome Ivories," a barrel house version of Darktown Strutters Ball" and a version of "St. Louis Blues" which featured a boogie-woogie chorus different in concept than what is usually integrated into W. C. Handy's composition since Earl Hines' recording of 1940.

The concert closed with "12th Street Rag" - performed as it was originally intended - very slow. So slow it was almost unidentifiable. Within a chorus or two, Waldo reverted to its popular form. An exciting end to a good show by Terry Waldo.

### THE STRUTTER IS ON THE WEB

The current and back issues of The Strutter are on the Tri-State Jazz Society Web. The Strutter archives cover over three years of back issues and all the bands and soloists who performed during that period are listed there.

Read the back issues at  
[www.tristatejazz.org/strutter-archives.html](http://www.tristatejazz.org/strutter-archives.html)

## Bria Skonberg: Giving Trad Jazz a Modern Edge By Michael J. West (A reprint from his September 15, 2014 article in *Jazz Times*)



"I'm a trumpalist! I play vocalet!" says Bria Skonberg with glee, munching on a Greek salad. "I'm a hybrid; I'm a swamp monster. An X-man!"

What she playfully means, of course, is that she is both a trumpeter and a vocalist, and assigns equal focus to both instruments. And that focus is beginning to pay off. When we speak in early June (2014), the bubbly 29-year-old is about to headline Bethesda Blues & Jazz near the outskirts of Washington, D.C. But Skonberg doesn't do bebop or its descendants, at least not in her own projects. Hers is a hot jazz—the sounds of New Orleans tradition and the swing era, as expressed through her own songwriting and lyrics. (Into Your Own, Skonberg's new, third album on the Random Act label, is her most lyric-based recording yet.) But she also infuses it with other music that she loves, including soul and classic rock.

"Trad fusion, that's what it is," she stresses in the same husky tones in which she sings. "I've got a wah-wah setup with a little bit of distortion on it. I've got a pretty good Slash impression, I've got a pretty good Jimi Hendrix impression so far. It's just finding ways to do it tastefully and just kind of sneak it in there with the traditional-jazz audience."

Skonberg does so cleverly. Into Your Own includes a mash-up of the prewar standard "Three Little Words" and Stevie Wonder's "Sir Duke." On the album's closer, "Go Tell It," she borrows lyrics from two old gospel tunes, sets them to a Bo Diddley

beat, and plays the riff from Led Zeppelin's "Immigrant Song" on wah-wah trumpet.

Skonberg grew up a long way from New Orleans, in the small city of Chilliwack, British Columbia, where she was born in 1984. It's an unlikely jazz hub, but Chilliwack had its own trad-jazz festival, spurred by the popularity of West Coast revivalists like trombonist Turk Murphy. "So [in seventh grade,] when I was learning how to play the trumpet, improvising, I was watching live bands play traditional jazz," she recalls. "And my teacher was giving me stuff like Louis Armstrong to listen to, getting me some transcriptions to learn." In high school she formed the Big Bang Jazz Band, an eight-piece trad unit.

Skonberg gained a wider scope of jazz history and technique at Vancouver's Capilano University, where she got her degree in jazz instrumental performance. However, she also kept Big Bang together and hustled to get them booked at national and international jazz festivals. After graduating, she formed an all-female band, the Mighty Aphrodite, in Vancouver, and began touring with Dal Richards, an icon of the Canadian swing era. "Twenty-five festivals I think I checked in one year," she says. She also recorded her first album, 2009's Fresh.

Even in the smaller world of trad, though, Skonberg was quickly outgrowing Vancouver. After the city concluded the 2010 Winter Olympics, Skonberg headed across the border and to the east. "New York was the hardest thing I could do and I think that's why I did it. I'm one of those people!" she says with a chuckle. Her specialized repertoire, combined with the connections she'd made on the festival circuit, meant that Skonberg quickly found plenty of work. Among other things, she joined David Ostwald's Louis Armstrong Eternity Band, with which she still plays weekly at Birdland.

It was in writing her own music that Skonberg began working in rock and other styles. "A lot of that different stuff just kind of came bubbling out, and I said, 'Oh! I really like this.' It interested me in a way that I could really relate to firsthand. So that's how that started going into the mix." It wasn't always popular among the trad audience—"once I started hearing people say that they didn't like this or that, then I realized that I was doing something different," she says—but it did begin

attracting a more mainstream crowd as well as the attention of Random Act.

Using pop staples isn't only an artistic choice, however; it's a populist touch, an attempt to relate to a contemporary audience. "I have certainly not lost any respect for the trad stuff," she says. "I don't go to play a swing dance and pull out the 5/4 time signatures and stuff. I tailor the concerts depending on who the audience is, what the gig is. I'm there for them, too! I'm not just there for myself!"

Indeed, asked in advance about her (ultimately delightful) set at Bethesda Blues & Jazz, Skonberg isn't yet sure. "I've never played here before," she says. "Probably stuff from the album, but I'll have to read the audience a little bit and see what seems appropriate at the time. It's an old-school way of thinking: 'What do these people want, and how can I connect with them?'"

## SEE US ON FACEBOOK

[www.facebook.com/tristatejazz](http://www.facebook.com/tristatejazz)

Tri State Jazz Society is on Facebook! Our Facebook page is available for comments, questions, and suggestions.

## VOLUNTEERS WANTED

The work of Tri-State Jazz is done by its board and interested volunteers. We need new volunteers for the following jobs and training will be provided:

- If you like to TALK to people and network, help us publicize TSJS. Contact newspapers and media in your area.
- Distribute FLIERS and post them on bulletin boards in your neighborhood.
- Help at CONCERTS. Come early or help at intermission: Both our Wallingford, PA and Haddonfield, NJ venues have openings for help at the admissions table, literature table, refreshments and ushers.

## MUSINGS

By Neville Dickie

### AFTER MY LAUGHTER CAME TEARS

During the interval on a recent gig, a customer approached me to enquire if we had a CD similar to the music we were playing that night, to which I suggested a Goff Dubber recording entitled "Clarinet Marmalade." I told him the musicians playing that evening were the same ones playing on the CD. He took my advice and bought the CD. The following day the phone rang, it was he. "I've listened to the CD and I want to swap it for something else" he said. When I asked him why, he retorted "It's nearly all clarinet."

After purchasing one of my CDs at Sutton Jazz Club recently, a man took it to the "desk" where my wife Pat reigns supreme, and asked if he could get it signed. "If you go to the bar, you'll find him there with the rest of the band" she told him. "But how will I know which one is him" he enquired. Pat divulged the essential information - "He looks similar to the picture on the front of the CD."

### DANCING WITH TEARS IN MY EYES

I think the following is worth quoting in its entirety as it mirrors the confusion and ignorance which existed among writers and critics about "this new form of music." It's from an article entitled "The Jazz Path Of Degradation," written in 1921 by a certain John R. McMahon. "Our Middle West is supposed to be a citadel of Americanism and righteousness. Yet a survey of its length and breadth shows that it is badly spotted with the moral smallpox known as jazz. Those moaning saxophones and the rest of the instruments with their broken jerky rhythm make a purely sensual appeal. They call out to the low and rowdy instinct. All of us dancing teachers know this to be a fact. We have seen the effect of jazz music on our youth. The American people will never be the same as they were before they learned the disgraceful art of the shimmy and toddle. It is likely that the birth rate will be affected. The next generation will show certain physical consequences. There will be more weaklings and fewer stalwarts. The crop of human weeds will increase. Instead of real men and women, we may reasonably expect an augmented

stock of lounge lizards and second-quality vamps. Jazz dancing is a worse evil than the saloon and scarlet vice. Abolish jazz music. Abolish the fox trot, one step, toddle, tango or any form of dancing that permits the gentleman to walk directly in front of his partner. The road to hell is too often paved with jazz steps!"

### IT'S A WIND-UP

The invention of what we now call the 'record player' is an intriguing story. The first-ever device able to record AND play back sound was invented by Thomas Edison in 1877. An attachment could be fitted to the contraption which enabled the users to make their own recordings on a wax cylinder. Opportunists made a living by touring the country giving 'phonograph concerts' and demonstrating the device at fairs. Originally, only two minutes of music could be played on the cylinder, but Edison discovered that by shrinking the grooves, four minutes could be achieved. Improvements to the sound were made over the next few years and after the first world war, Edison Records started a marketing campaign by hiring popular singers and Vaudeville performers. Theatre lights would be darkened and the audience would be challenged as to what they were hearing – was it the artiste or was it an Edison phonograph? The lights would go up amid gasps of astonishment when all that could be seen on stage was the phonograph! In the 1920s, cylinders began to be replaced by the 78rpm record and Edison's first efforts were half-an-inch thick – playable only on their own specially produced phonographs (I doubt if they did much mail order business!). Although audio fidelity was comparable with other major companies, Edison had few distributors compared with the likes of Victor, Columbia and Brunswick. Record sales slumped and they lost their leading share of the market. Edison Records closed down in 1929 and the record plant and many of their employees were deployed in manufacturing radios. Over a period of more than 50 years, Thomas A. Edison had produced hundreds of jazz recordings for the Edison Record label – strange for a man who said that jazz records sounded better 'played backwards'

## FUTURE CONCERTS



**All Concerts from 2:00 p.m. to 4:30 p.m.**

**April 17, 2016 Ivory & Gold® featuring Jeff and Anne Barnhart**, Stride pianist and flutist, last time at TSJS was 2011, Haddonfield, NJ

**May 22, 2016 The Al Harrison Dixieland Band**, Trumpeter Al Harrison will be returning to TSJS with a sextet. The program will again feature authentic early New Orleans jazz and traditional jazz standards, Wallingford, PA

**June 5, 2016 Neville Dickie and the Midiri Brothers Trio**, Neville's coming from England, Joe Midiri is on clarinet, Paul Midiri is on drums - jamming with Neville just like last year. Come early; it's likely to be a sellout. Haddonfield, NJ

**June 26, 2016 Annual Jam Session** A Tri-State Jazz Society tradition, we bring together top musicians from our favorite bands to jam with sit-ins. The music will be familiar Dixieland tunes. Wallingford, PA

**July 24, 2016 Atlantic City Jazz Band**, This sextet includes Tri-State Jazz Society board members, Bob Rawlins on reeds and Nancy Rawlins on piano. Haddonfield, NJ

**August 21, 2016 Rossano Sportiello**, Solo Piano. One of New York's finest traditional jazz pianists in his first appearance at TSJS. Wallingford, PA

**September 18, 2016 Dan Levinson and his Tiger Tulip Jazz Band**, Long-time TSJS favorite leader/clarinetist returns to TSJS. Haddonfield, NJ

**Wallingford:** Concerts are held at the Community Arts Center, 414 Plush Mill Rd; just west of exit 3 of I-495 ("The Blue Route").

**Haddonfield:** Concerts are held at the Haddonfield United Methodist Church, 29 Warwick Rd., just south of Kings Highway; about a ten minute walk from the PATCO train station.

**Detailed directions at [www.tristatejazz.org](http://www.tristatejazz.org).**

## OTHER JAZZ CONCERTS

### PENNSYLVANIA JAZZ SOCIETY

[www.pajazzsociety.org](http://www.pajazzsociety.org)

(610)-625-4640

Dewey Banquet Hall, 502 Durham Street, Hellertown, PA.

**February 7** Mardi Gras with Atlantic City Jazz Band, Concert 1:00 to 4:00 p.m.

**April 3** Glenn Crytzer and The Metropolitan Melody Makers, Concert 2:00 to 5:00 p.m.

### NEW JERSEY JAZZ SOCIETY

[www.njjs.org](http://www.njjs.org)

(800)-303-NJJS

NJJS also co-sponsors events at the Bickford Theatre and Ocean County College.

**March 6** 47th Annual Pee Wee Russell Memorial Stomp

### THE BICKFORD THEATRE

6 Normandy Heights Road

Morristown, NJ

[www.njjs.org/p/services/bickford.html](http://www.njjs.org/p/services/bickford.html)

All concerts 8:00 p.m. (973)-971-3706.

**February 29** Grover Kemble

**March 7** Annual Bix Beiderbecke Birthday Bash

### OCEAN COUNTY COLLEGE

Toms River, NJ 08753

[www.njjs.org/p/services/ocean.html](http://www.njjs.org/p/services/ocean.html)

(732)-255-0500

All concerts start at 8:00 p.m. Ocean County College campus, Community and Arts Center, College Drive.

**February 17** Aaron Weinstein

### CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

[www.capemaytraditionaljazzsociety.com](http://www.capemaytraditionaljazzsociety.com)

**February 14** Al Harrison Dixieland Band

**March 6** Atlantic City Jazz Band

### POTOMAC RIVER JAZZ CLUB

Check out the numerous traditional jazz events sponsored by PRJC at "[www.prjc.org](http://www.prjc.org)."

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**More Volunteers are listed on our website at:**  
[www.tristatejazz.org/officers.html](http://www.tristatejazz.org/officers.html)

### TSJS CONTACT INFORMATION

**Mailing Address:** PO Box 896, Mount Laurel, NJ.  
08054

**E-mail:** [info@tristatejazz.org](mailto:info@tristatejazz.org)

**Hotline Phone for updated concert information:**  
(856) 720-0232



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June 30 of each year

**This form is for renewing members and former members only. New members must use a different form.\***

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**Email and Newsletter Options:**     TSJS concert announcements and membership notices  
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**Mail with check payable to Tri-State Jazz Society, Inc., P.O. Box 896, Mount Laurel, NJ 08054**

\* To obtain a New-Member Application, call the hotline at 856-720-0232 or visit the TSJS website:  
[www.tristatejazz.org/application-to-mail.html](http://www.tristatejazz.org/application-to-mail.html).

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